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**Nuno de Mendonça Raimundo (CESEM, NOVA FCSH, Portugal) |
Mensuration signs in Portuguese *cancioneiros* and their
implications on tempo**

There has been extensive discussion about issues of rhythm, metre, and tempo in the early Renaissance Iberian polyphonic song. Particularly, the usage of mensuration signs and the meaning of diminution have been the subject of distinct readings.

Authors such as Charles Jacobs and Manuel Morais have considered that the notation of the songs in the *Cancionero de Palacio* show unsystematic use of the *tempus imperfectum* and *tempus imperfectum diminutum* signs to indicate duple metre, a supposed indication of a gradual simplification of the proportional notation system occurring during the 16th century. However, music treatises by Spanish theorists of the first half of that century, such as Francisco Tovar (1510) and Juan Bermudo (1550), suggest that the choice of a *diminutum* sign had practical implications on the tempo at which a piece was performed, which would mean that the use of these signs was not interchangeable.

In fact, the notation found in Portuguese *cancioneiros* shows a remarkable degree of consistency in the use of mensuration signs that conform to the latter interpretation. This is especially true of the *Cancioneiro de Paris*, and also something that Gil Miranda had briefly argued in the preface to his edition of the *Cancioneiro de Elvas*.

Thus, in this paper, I will analyse the use and meaning of mensuration signs in the Portuguese *cancioneiros* and show evidence of their conscious application, consistent with the testimonies of music theorists. This will also reveal how Iberian scribes and composers of secular music would work around the proportional system to indicate different ranges of tempo.

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He is a member of the research team for the project *The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music* led by João Pedro d'Alvarenga, through a fellowship granted by the Portuguese Foundation for Science and Technology. He is also dedicated to the performance of 15th- to 17th-century polyphonic music and has sung, as a tenor, with several Portuguese early music ensembles, such as the *Tagus Ensemble* and the *Cappella dei Signori*.

Owen Rees (The Queen's College, University of Oxford, UK) | Testing taxonomies: the unattributed motets in the Coimbra sources

The unattributed motets in Portuguese sources relevant to the period of the *Anatomy* project naturally pose challenges with regard to the aim of that project to identify stylistically defining patterns and markers in relation to (for example) regional practices and the approaches of particular composers. Given the repertorial context within which they appear in the manuscript sources (*P-Cug* MM 12 and MM 32, and *P-Ln* CIC 60), it is more likely that they originated within the Iberian Peninsula than that they came from outside it. Further, some of them can and have been contextualised stylistically through identification of similarities with the works of particular composers, although this raises methodological issues given, for example, uncertainties of attribution among works bearing composers' names and the possibility that one is observing influence or emulation rather than necessarily indicators of authorial identity. This paper is principally concerned with the remaining four of these unattributed motets in the Portuguese sources (besides those considered in previous papers and existing published work): *Hoc corpus*, *Resurgens Christus*, *Super flumina Babylonis*, and *Tædet animam meam*. It considers ways of positioning them within the emerging typological grid of motets, through scrutiny and contextualisation of their texts and music.

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